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**BULLETIN
OF THE
CENTER FOR
CHILDREN'S
BOOKS**

THE UNIVERSITY OF CHICAGO PRESS

EXPLANATION OF CODE SYMBOLS USED
WITH ANNOTATIONS

- ° Asterisks denote books of special distinction.
- R Recommended
- Ad Additional book of acceptable quality for collections needing more material in the area.
- M Marginal book that is so slight in content or has so many weaknesses in style or format that it should be given careful consideration before purchase.
- NR Not recommended.
- SpC Subject matter or treatment will tend to limit the book to specialized collections.
- SpR A book that will have appeal for the unusual reader only. Recommended for the special few who will read it.

Except for pre-school years, reading range is given for grade rather than for age of child.

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Bulletin of the Center for Children's Books

THE UNIVERSITY OF CHICAGO • GRADUATE LIBRARY SCHOOL

Volume 32

OCTOBER, 1978

Number 2

New Titles for Children and Young People

Allard, Harry. *The Stupids Have a Ball*; by Harry Allard and James Marshall; illus. by James Marshall. Houghton, 1978. 77-27660. 31p. \$5.95.

R
K-3 It isn't just that the Stupids are stupid, but that they are so happy in their stupidity that makes them appealing. In this second book about the family, father and mother decide to celebrate the happy news that their two children have brought home abysmally bad report cards. They get themselves all dressed up for a costume ball and have as wonderful a time as do their guests; after the ball is over, Mrs. Stupid realizes that she'd forgotten to tell people to wear costumes. They had all shown up in their clothes—and this is typical of Marshall's contribution to the daft creation, for the guests have been wearing rabbit suits and candelabra-headgear . . . a Napoleon outfit, a hen tied to a head, etc. Why not? They're all members of the Stupid family. The bland style is a fine foil for the silly doings.

Alter, Judy. *After Pa Was Shot*. Morrow, 1978. 78-1019. 189p. Trade ed. \$6.95; Library ed. \$6.43 net.

Ad
5-7 A young adolescent and a self-styled tomboy, Ellsbeth tells the story, set in a small Texas community at the turn of the century. Pa, a deputy sheriff, had been shot in the line of duty and died; Ma, expecting her fourth child, was indecisive and listless. So it was Ellsbeth who did most of the housework and cared for the younger children, especially when Ma rented a larger house so that she could take in boarders. One of the boarders, Millard, was a bit too calculatedly charming for Ellsbeth's tastes, and she was horrified when Ma married him. In the end, Ellsbeth's doubts proved valid, for Millard was unmasked as a bank robber. Ellsbeth's really on the fringe of the story, save for a final dramatic episode, but she tells it well, and the ending should appeal to readers who can share the protagonist's satisfaction at being right—as well as the justice meted out to the villain. What doesn't ring true is Ellsbeth's suddenly being released by her mother to have free time to dawdle and play, since there were still a family of five and three boarders to care for.

Angell, Judie. *Tina Gogo*. Bradbury, 1978. 77-16439. 196p. \$7.95.

R
5-8 Sarajane takes it for granted that she should do her share of the household chores and of the work at the family's restaurant. She's never met a girl like Tina Gogo (Bettina Gogolavsky) who gets out of any responsibility she can, who tells whopping lies. Sarajane believes it all: Tina's mother is wealthy, she's travelling abroad, Tina's only in town for a visit herself. And it takes a while for Sarajane to find out that Tina is there with foster-parents who have taken her in because her mother has rejected her. This is a story of friendship: Sarajane finds some of Tina's ways irritating (she's sarcastic, undependable, rude) yet she tries to look for ways to help Tina when she learns that she's been in a series of foster homes; she even goes to New York to visit

Tina and her mother when the latter decides she wants Tina with her again. Sarajane tells the story, and this maintains a nice consistency of viewpoint, as it becomes clear that Sarajane's mother is aware of Tina's desperate need for security (she asks her to help in the restaurant and Tina is very proud of being needed and doing well) before Sarajane herself sees Tina's need. The story ends logically; it hasn't the impact of Paterson's *The Great Gilly Hopkins*, but it is well written, sympathetic, and believable.

Atkinson, Linda. *Mother Jones; The Most Dangerous Woman in America*. Crown, 1978. 77-15863. 246p. illus. \$7.95.

R 7- An Irish immigrant, Mary Jones first became interested in the union movement as a young wife and mother in Tennessee; after her husband and four children died of yellow fever, she came to Chicago—and, four years later, lost all she owned in the Chicago fire of 1871. And there she began going to meetings of the Knights of Labor. She was to devote the rest of her life to the labor movement as a speaker and organizer in the mines of Colorado and West Virginia, among steel workers and textile workers. She fought for laws regulating child labor; she was jailed more than once; she kept on organizing until she was well into her nineties. And when she died, she was buried—as she had requested—in the Miners Cemetery, the only union-owned cemetery in the country. Given the deplorable working conditions against which Mother Jones fought, and the violence of the conflicts in which she took part, this could not be anything but a grim record. It is; yet the dedication and courage of Mother Jones make that record inspiring, particularly because the author indulges in no adulation—the facts are enough. It is told in a serious, forthright style, well-organized and well-researched.

Baker, Betty. *Save SIRRUSHANY! (Also Agatha, Princess Gwyn and All the Fearsome Beasts)*; map by Erick Ingraham. Macmillan, 1978. 77-20137. 134p. \$7.95.

R 5-6 Baker's blithe style and her sharp ear for dialogue make this story about a courageous, practical girl an enjoyable reading experience despite the occasional intricacies or lacunae of structure. Agatha, visiting the rather seedy royal palace of SIRRUSHANY, decides to go on a quest to help the royal family: she is hunting the rare celbonite snail, but circumstances bring her in contact with a dragon, so Agatha promptly arranges a trade agreement that will be to the benefit of both the dragon and the royal family. A bit fuzzy here and there, but the characters come alive, both exposition and dialogue have humor, and the whole is a very nice spoof indeed of the traditional fairytale.

Baylor, Byrd. *The Way to Start a Day*; illus. by Peter Parnall. Scribner, 1978. 78-113. 27p. \$7.95.

R 3-5 While the format is that of a picture book, the concepts in the poetic text of this handsome volume are more appropriate for independent readers who can grasp the historic and ritual values of Baylor's thoughts. The way to start a new day is to go outdoors and face the sun, making it welcome for the new day by your song or gift or blessing, as the cavemen did, and the Peruvians who chanted at dawn in their sun temples, and the people of Egypt and Africa and China. And, she concludes, if you greet the sun "you'll be one more person in one more place at one more time in the world" who is saying hello to the sun and letting it know you are there; that's the way to start a new day. Parnall's geometric composition, his brilliant colors, and his precise and elegant use of line reflect the strength and lyricism of the writing.

Bellairs, John. *The Treasure of Alpheus Winterborn*; illus. by Judith Gwyn Brown. Harcourt, 1978. 77-88959. 180p. \$6.95.

Ad
4-6 Hearing his parents worriedly discuss family finances, Anthony decides he will search for the treasure that reportedly has been hidden by the town's late benefactor, Mr. Winterborn. Since one of his best friends is the librarian, Myra Eells, Anthony begins his search in the library, spurred by finding an old coin and a message that ends, "Good hunting." Winterborn, an eccentric, had lived in the library before it was opened to the public. Miss Eells and Anthony are hampered in their efforts by a wily, acquisitive nephew of Winterborn, a man who is a respected local banker but who is unmasked in a dramatic climax, dangling from a rooftop's loosened ladder, as an unscrupulous persecutor who has endangered the lives of the two protagonists. The story is rather overburdened with melodramatic incident toward its end, and the characterization of the banker (and, to a lesser extent, of Miss Eells) seems overdrawn, but the book has pace and suspense, and the ending should satisfy readers, for Anthony does find the treasure and gains a great deal of money.

Beresford, Elisabeth. *Invisible Magic*; illus. by Reg Gray. Hart-Davis/Granada, 1978. 158p. \$4.95.

Ad
4-6 Riding his bicycle across a forbidden park lawn, Roy takes a sudden spill and hears a disembodied voice say, "Now look at what you've done." A ragamuffin? No, an invisible girl who's been under a spell for centuries, Elfrida. Princess Elfrida, she says. And so begin the adventures in time and visibility that are shared by a children's librarian, Hugh Patrick, and a dog, and a young rhinoceros; Roy and Elfrida go back to her time and return to the present in various stages of invisibility. Once the enchanter is discovered, it is arranged that Mr. Patrick will stay in Elfrida's time (which he enjoys) and she will stay in the present. So all ends happily; even the surly milkman who's been the villain of the story turns cheerful. The writing style is practiced, the use of magic deft, the characters almost stock figures. The plot, which moves at unrelenting pace, is however, often forced if just as often funny.

Berger, Melvin. *Disease Detectives*; illus. with photographs. T. Y. Crowell, 1978. 47p. Trade ed. \$6.95; Library ed. \$6.79 net.

R
6-9 Although this focuses on the massive efforts made to discover the source of the "Legionnaires' disease," it demonstrates the ways in which medical, paramedical, and cooperating scientists and engineers work together to find the causes of epidemic or rare diseases. The work is coordinated by personnel at the federal Disease Control Center in Atlanta, but local agencies and specialists also contribute to the detective process. The book has some of the suspense of a detective thriller, it's informative and accurate, and it can give readers an excellent overview of the scientific method and attitude. A brief bibliography is included.

Bonham, Frank. *Devilhorn*. Dutton, 1978. 77-18873. 153p. \$7.50.

M
6-8 When his father and stepmother leave Tom at the roadside with his herd of goats, Tom envisions a summer of enjoying Oregon countryside and making a bit of cash from goats' milk. He doesn't expect to get involved with a malicious alcoholic cheesemaker who attacks him, with an orphaned girl who is movie-struck, with a crusty old farmer who believes in a legendary, huge white goat he calls "Devilhorn." By the end of the story, Tom has taken over the cheesemaker's job, tamed Devilhorn, made friends with the girl and the farmer. Bonham gets in plenty of action, and his setting is convincing, but the characters are superficially drawn and the plot seems contrived to give information about goats and cheesemaking.

Bornstein, Ruth. *Jim*; written and illus. by Ruth Bornstein. Seabury, 1978. 77-12712. 30p. \$7.95.

M 4-6 yrs. Crayon pictures in soft, cool colors illustrate a slight story that boils down to dog-loses dog, dog-finds-dog. A pup, Jim goes off in search of the father who's disappeared; escaping from a bear, he splashes into a river and rides a log to an island. There he finds his father; happily reunited, they clamber onto the log and take off for unknown delights, "As the two dogs sailed out into the world toward new adventures, they lifted their noses to the night, and with their voices blending in perfect harmony, they made beautiful music together." Finis.

Branley, Franklyn Mansfield. *Color; From Rainbows to Lasers*; illus. by Henry Roth. T. Y. Crowell, 1978. 76-46304. 87p. \$8.95.

R 6-10 Since color is based on light, Branley begins with a history of scientists' theories about light, from the early Greek philosophers on. Some of the topics that follow the second chapter, which describes the color spectrum, are the psychology and physiology of color, the basic colors and color printing, color and light (the pigmentation of eyes, sea colors, rainbows, etc.) and the measurement of colors. The text is written in a serious, straightforward style; throughout the book Branley suggests home experiments. A few titles are suggested for further reading; an index is provided.

Brenner, Barbara. *Wagon Wheels*; illus. by Don Bolognese. Harper, 1978. 76-21391. 64p. (I Can Read Books) Trade ed. \$4.95; Library ed. \$4.79 net.

R 1-3 A fine frontier story for beginning independent readers describes the experiences of a black family which comes from Kentucky to Kansas in the 1870's. The story is told by one of the three boys; the writing is simple and direct, yet it has a narrative flow and gives a vivid picture of both the hardships of pioneer life and of the love and courage of the family. The book is based on fact: Nicodemus, Kansas, was a black community and there really was an Ed Muldie who journeyed there and who left the younger boys in the hands of eleven-year-old Johnny while he went ahead to find better land; there really was a famine in Nicodemus that ended because of the kindness of some Osage Indians, and the three boys really did strike out alone to join their father, following his directions and having a happy reunion.

Budbill, David. *Bones on Black Spruce Mountain*. Dial, 1978. 77-71520. 126p. Trade ed. \$6.95; Library ed. \$6.46 net.

R 5-8 In a sequel to *Snowshoe Trek to Otter River* (reviewed in the September, 1976 issue) in which two boys' adventures in the wilderness are described in three short stories, Seth and Daniel now go on an extended camping trip on Black Spruce Mountain. As in the first book, the focus is on camping techniques and wilderness lore, but here there is a stronger storyline, as the boys investigate the local legend of a runaway boy whose bones lie in a mountain cave. Budbill achieves suspense and pace effectively in a story so sparsely cast and structured, and is particularly adept at making the wilderness setting vivid.

Bunting, Eve. *The Haunting of Kildoran Abbey*. Warne, 1978. 77-84601. 159p. \$6.95.

R 6-8 A rousing adventure story is set in Ireland in 1847, a year of famine, bitter cold, and widespread illness. Finn and Columb, fifteen-year-old twins whose parents have died, are driven from their homes, as so many were, by Sir James Blunt, a cruel English landlord. They join a band of young people who use a secret room below Kildoran Abbey as their headquarters, preying on the rich to help feed the poor, and they are greatly helped by Blunt's nephew, although Columb is slow to acknowledge

that any Englishman can be a friend. The twins—and their friends—are spared in a dramatic courtroom scene, the deportation to Australia ordered by Blunt being revoked by an emissary of the lord lieutenant of Ireland. A deftly knit story has good characterization and dialogue.

Burger, John R. *Children of the Wild*; by John R. Burger and Lewis Gardner; illus. with photographs. Messner, 1978. 78-4627. 125p. \$6.64.

Ad 7-9 The authors (one a writer, the other a geologist) survey the stories of feral children that are on record or—like Tarzan—in fiction. Some of the cases are partially documented; none is fully explained. The book concludes with a discussion of some theories held by scientists, one of which is that such children are autistic and another that they are severely mentally retarded and have been abandoned. Since much of the material is of dubious origin and so many of the tales (for example, the many “wolf children” of India) are repetitive, the interesting topic loses impact; the material is loosely arranged, the writing style is a bit ponderous. A bibliography and an index are appended.

Carner, Chas. *Tawny*; illus. by Donald Carrick. Macmillan, 1978. 77-17411. 152p. \$7.95.

Ad 5-6 In a story that has two plot threads, Carner succeeds in making neither effective, despite an adequate writing style and a believable rural setting. One plot deals with the adjustment Trey is making to the death of his identical twin, Troy; the other deals with Trey’s pet doe, Tawny, and how (formula treatment) he lets her go with resigned sadness. The story also carries a message about illegal hunting. The chief weakness of the book is that (in the first half of the book) the story moves back and forth between past and present in confusing fashion; in the second half, which focuses on Trey’s pet, it is implied that his love for Tawny is helping to alleviate his grief about his twin: he lets the doe go off, tells himself it is time to start again, and decides to bring flowers to Troy’s grave on their birthday.

Carrick, Carol. *Paul’s Christmas Birthday*; illus. by Donald Carrick. Greenwillow, 1978. 77-28408. 29p. Trade ed. \$6.95; Library ed. \$6.67 net.

R K-2 When Paul comes home from school complaining that nobody talks about anything but Christmas, and he wishes that the day before Christmas weren’t his birthday, his mother comes up with a plan. All his friends get invitations to a birthday party where they will “meet someone from outer space,” and that someone turns out to be Santa Claus, who maintains that he has indeed come from outer space. The party is a huge success, Paul is happy, and Paul’s father (bearing a marked resemblance to Santa) agrees that Santa will probably come again for Paul’s birthday next year, now that he knows the way. In addition to the double appeals of birthday and Christmas, the story—nicely told and just as nicely illustrated with soft, realistic pictures—is deftly constructed.

Colman, Hila. *Tell Me No Lies*. Crown, 1978. 78-1285. 74p. \$6.95.

Ad 6-8 Angela is not unhappy when her mother marries Larry, she quite likes him, but the suggestion that he adopt her brings to a head her longfelt desire to know more about her father; her mother had told her only that they were divorced many years ago. Angela wants to see and know him, but she isn’t prepared for her mother’s confession that there had been no marriage. Angela is an illegitimate child whose father doesn’t even know of her existence. Tenaciously, she insists on knowledge, discovers that her father is a Provincetown fisherman, married and the father of three children. She goes to Provincetown, where a friend of her mother’s reluctantly agrees

to furnish an introduction. So Angela meets José Avillar, his wife and mother, and his three sons. On a day-long fishing trip, she comes to the realization that José knows she is his child, but he will not admit it, even to her. He is not unkind, but he refuses to chance the possibility that it will wreck his life to acknowledge the relationship. Angela is hurt, confused, and angry in turn—but eventually she accepts the situation; she goes back to New York ready to forgive her mother and even to be adopted by Larry. Colman is a practiced writer, and she has created believable characters in a believable situation; it is not Angela's illegitimacy that upsets her, but the facts that her mother has lied for so many years and that her father feels she has no claim on him. In fact, with few exceptions, the adults in the story are weak characters.

Corbett, Scott. *The Foolish Dinosaur Fiasco*; illus. by Jon McIntosh. Atlantic-Little, Brown, 1978. 77-16424. 48p. \$5.95.

NR
2-4 Nick and his dog wander into a carnival tunnel labelled "Visit Dinosaur Land!" and grow tiny, all due to the magical powers of Nick's old enemy, Dr. Merlin. Told to train four herbivorous dinosaurs, Nick complies; then he sees that they are only blown-up toys. Dr. Merlin sends Tyrannosaurus Rex after the fleeing Nick, who escapes; the tunnel crashes behind them and they discover that Rex was only Dr. Merlin's dog wearing a dinosaur suit. There's plenty of action and the sort of cliff-hanger disaster humor children enjoy, but the story just doesn't hang together, since there is little consistency within the fantasy framework.

Coren, Alan. *Arthur the Kid*; illus. by John Astrop. Little, 1978. 77-26989. 73p. \$5.95.

R
4-6 Even if he does claim the Seminoles as "Wyoming's largest Indian tribe," in this spoof of a Western desperado tale, the author, editor of *Punch*, seems quite at home in the milieu. He's written a very funny story about a gang of three who are miserable failures at every crime they try to perpetrate; only when they come (by mistake) under the leadership of ten-year-old Arthur the Kid (they thought when someone answered their ad for a boss they were getting *the* Billy the Kid) do they achieve success . . . but of another kind. Coren lays it on a bit, but that's quite in keeping with the exaggerated style of humor he uses.

DeLage, Ida. *ABC Christmas*; illus. by Roger Beerworth. Garrard, 1978. 77-14604. 32p. \$3.96.

M
K-3 "J/ JINGLE/ We hear a JINGLE-JINGLE! Is it Santa?/ K/ KITTY/ It is not Santa/ It is KITTY'S bell," and so the limp story goes, from AT LAST to BLAZING (Yule log) through the alphabet at Christmas time. The focus is on Santa Claus who does indeed appear ("Oh, Oh! The REINDEER are on the roof.") and goes back up the chimney. The idea of using the alphabet in combination with a story in order to provide added interest for the beginning reader is valid, but here the pedestrian illustrations, the limp style, and the use of letters within words (Z in BLAZING) weaken the book. Some parents may object to the inclusion of the standard threat ("Be GOOD or Santa will not come.") and some may object to Santa altogether.

DeLage, Ida. *ABC Santa Claus*; illus. by Judith Gwyn Brown. Garrard, 1978. 77-5629. 32p. \$3.96.

M
K-3 Like the title above, this tells a story and uses the alphabet at the same time, with the same deviation from first-letter pattern: i.e., it begins with A for ALL and B for BEAUTIFUL but concludes with Z for WHIZZ ("Off goes Santa! WHIZZ! He brings the toys to all good children. MERRY CHRISTMAS, SANTA!"). This describes the preparations made by Santa, Mrs. Santa, and the elves; like *ABC Christmas*, it is equally mediocre in text and illustrations.

Dolan, Edward F. *Janet Guthrie, First Woman Driver at Indianapolis*; by Edward F. Dolan, Jr. and Richard B. Lyttle. Doubleday, 1978. 77-12848. 80p. illus. \$5.95.

Ad 7-9 In a pattern that will be familiar to readers of sports biographies, the authors begin with a high point of the subject's career, go back for a brief look at her childhood and personal life, and then focus on details of Guthrie's career, going into long accounts of trials and races. This has a mildly adulatory tone, and closes with, "There was no telling what new challenges lay ahead. But everyone could be sure of one thing. Whatever those challenges turned out to be, Janet Guthrie would meet them with determination, coolness, and intelligence. That's how she does things." Photographs are bound in; an index is appended.

Evslin, Bernard. *Heraclea: A Legend of Warrior Women*; illus. by Lucy Martin Bitzer. Four Winds, 1978. 77-17967. 257p. \$9.95.

R 9- This is as witty, as erudite, and as fluent in writing style as Evslin's earlier books, but it is far more sophisticated in its emphasis on Olympian lust, power, and violence. In describing the tormented Centaur-women (slaves who are used as though they were horses) who are rescued by Heraclea, or the trials and ordeals of Heraclea, daughter of the goddess Hera and the warrior Amphytrion, Evslin is as trenchant but less often as humorous as he was in *The Green Hero* or *Greeks Bearing Gifts*.

Duncan, Lois. *Killing Mr. Griffin*. Little, 1978. 77-27658. 243p. \$6.95.

R 7- Not a murder mystery, but a suspense story in which five students are involved in a practical joke that turns into murder. Or is it a joke? Mark is the ringleader, angry at Griffin, the English teacher who caught him cheating and made him take a course over. Jeff and Betsy are Mark's cronies; David and Sue are asked to join the plot to kidnap Griffin because they are good cover, David the class president and Sue one of the class nonentities. They kidnap Griffin and leave him in a remote spot, tied and helpless; David and Sue drive up the hillside to see how Griffin is and find he is dead. Trapped by their lies, each of the five—with varying degrees of guilt and remorse—gets more deeply embroiled in deceit. The end is logical, the construction of the plot and the relationships among the well-drawn characters is solid, and the story has pace and suspense.

Farber, Norma. *How the Left-Behind Beasts Built Ararat*; illus. with woodcuts by Antonio Frasconi. Walker, 1978. 77-14650. 26p. Trade ed. \$7.50; Library ed. \$7.45 net.

Ad K-3 A bouncy rhyming text tells the story of the animals who were left behind when Noah sailed off with his loaded ark, regretting that he had room for no more. Setting up a Committee for Staying Alive, all the creatures worked industriously to gather any kind of material they could and build a mound that would keep them safe from the rising waters. And that's how Ararat came to be. The story is mildly amusing but rather slight. The illustrations are bold, appropriately cold in black, white, and blue; Frasconi's woodcut technique is, as always, superb in conveying motion and strength, but a few of the pages have a clutter of detail, and some of them are repetitive.

Froman, Robert. *The Greatest Guessing Game; A Book About Dividing*; illus. by Gioia Fiammenghi. T. Y. Crowell, 1978. 77-5463. 33p. \$5.79.

Ad 2-3 Froman presents some basic concepts about dividing: except for those cases where you know the answer because of experience in multiplication and where there are no bothersome remainders, you guess—or estimate—and use common sense. Several

examples are given to show that there are different ways of solving real-life problems: if you can't divide books exactly among members of a group, the remaining books can be the start of a library; five people having two cents left over when paid for doing a job could use the two cents to buy candy and divide it, etc. The text does not attempt to teach division of numbers but to arouse interest and lay the groundwork for working with numbers. The illustrations are perky and humorous line drawings. This isn't as substantial as most of the books in the series, but it's a useful introduction.

Gackenbach, Dick. *The Pig Who Saw Everything*; written and illus. by Dick Gackenbach. Seabury, 1978. 77-12741. 37p. \$6.95.

R
K-3 A plump, pink pig is shown investigating his environment in clean, simple drawings of black/white/red barnyard surroundings. His older friend Esther cannot understand why Henry is so curious, but she doesn't protest when a farm boy leaves the sty door open and Henry trots off. He sees several kinds of animals, and the strangest of all is a large beast with hard body and round legs. With a roar, it swallows the farmer and tears off through a gap at the end of the world. Young children should enjoy their superior sophistication in realizing that Henry's "world" is the barnyard and his huge creature an automobile. And when he comes home to report to Esther on the strange pig with wings (geese) and the ones with black faces (sheep) it can give children a provocative conception of what it means to see the world from another viewpoint.

Garrigue, Sheila. *Between Friends*. Bradbury, 1978. 77-90952. 160p. \$6.95.

Ad
5-7 It was summer when Jill's family moved to York Falls, and the only girl around who seemed to be her age was Dede, who was retarded. Jill rather liked Dede, but she didn't understand why her mother seemed so uncomfortable around her, and she did wonder if Dede's friendship would keep the other girls in sixth grade away. The story presents a series of conflicts: should Dede be invited to a party, should Jill go to Dede's school party or to see another girl's professional ballet debut? Jill's mother's discomfort is explained by the fact that she is fearful, having once had a retarded child who died, about the child she is carrying. Garrigue includes enough material to balance the story of a friendship with a retarded girl (and few books about retarded children include such friendship) but the story remains tinged with purposive passages, as when Dede's mother gives Jill a long explanation of various causes of retardation.

Gauch, Patricia Lee. *On to Widescombe Fair*; illus. by Trina Schart Hyman. Putnam, 1978. 76-48151. 27p. \$7.95.

R
K-3 Based on the familiar folksong, Gauch's story extends the plot of the lyrics but has the same jaunty, rollicking tone. And Trina Schart Hyman captures all the rustic humor in deftly composed pictures of the Devon countryside that have vitality; the text is framed and decorated. Double page spreads are alternately in black and white and in color, and this handsome example of book-making closes with the music and lyrics that tell the story of the troop of cronies who celebrate the fair and wear out the horse that transports them.

Gipson, Frederick Benjamin. *Little Arliss*; illus. by Ronald Himler. Harper, 1978. 77-17643. 83p. Trade ed. \$5.95; Library ed. \$5.79 net.

In a posthumously published sequel to *Old Yeller* and *Savage Sam*, twelve-year-old Arliss tells the story of his efforts to prove to his father that he's old enough to

Ad
5-6 participate in adult activities. Determined to catch old Salty, an "outlaw horse," an animal that's outwitted or thrown most of the men who've tried to catch him, Arliss thinks of a devious plan that works—but he finds that he is neither granted recognition nor given Salty, as he'd expected. The story ends with Arliss saying, "Just let me get on my feet again. I'd show them!" The weak ending may be due to the fact that Gipson may never have finished the manuscript, which was, according to the flap copy, "Recently discovered among Fred Gipson's possessions . . ." but the story does fade away, whatever the reason. It is also a bit heavy on the folksy-western side, with remarks like "Ain't no place for a little old knot-head youngun to be chasing bad horses."

Girion, Barbara. *The Boy with the Special Face*; illus. by Heidi Palmer. Abingdon, 1978. 78-51986. 28p. \$5.95.

NR
2-3 Red-haired and freckle-faced, Perry wishes he looked like some of the other children in his class; Tom Winslow has a neat afro, Mark Donaldson has streaked hair and the girls think he's cute. Perry's hair is "impossible," and won't lie flat. A man comes to class to choose a child to do a dogfood commercial; each child in the room repeats the lines, and Perry gets the job. Weaknesses: the idea of a teacher permitting so competitive an intrusion, the stress on physical appearance, and the fact that Perry's mother repeatedly addresses him with, "I give up, Perry. Perry James Larner, I give up," or, "Now, Perry. Perry James Larner, your eyes are special because they are interesting," and so on. The writing style is pedestrian.

Glubok, Shirley. *The Art of the Southeastern Indians*; special photography by Alfred Tamarin. Macmillan, 1978. 77-20850. 48p. \$7.95.

R
4-7 In the usual format of Glubok's "Art of . . ." series, this has a simple, clear, but dry text that describes the artifacts or contemporary drawings pictured and gives additional information about the peoples concerned: religious practices, legends, clothing, housing, areas in which they lived or the ways in which they obtained food. The pages have white or soft-color backgrounds that are a pleasant visual foil for the spacious print and excellent photographs.

Goldston, Robert C. *Next Year in Jerusalem: A Short History of Zionism*. Atlantic-Little, Brown, 1978. 77-28057. 242p. maps. \$7.95.

R
8- Goldston opens with the dramatic tension of the U.N. vote that declared Zionism a form of racism and racial discrimination in 1975. Then, examining the question "What is Zionism?" he describes the history of the Jewish peoples in Biblical times, explaining the origins of some of the names (Moses means "he who draws forth," Jewish slaves in Egypt were "Habiri," or Hebrews) and continues the history of the scattered nation through the centuries. The beginning of Zionism as a dream that might be realized, as a movement that might bring Jews of the world to work for a common goal, was Herzl's conception as it appeared in a book published in 1896, *The Jewish State*. The second half of the book deals with the reactions to Zionism in the countries of the western world, the effects of war and power politics, the holocaust in Germany, the establishment of the new country of Israel in 1948, and—as Goldston points out in the epilogue—the continuance of problems for Zionists in their old-new land. A sympathetic and comprehensive history is well-researched and written in a serious but not heavy style. A bibliography of sources, a brief list of suggestions for further reading, and an extensive index are included.

Graham, Ada. *Whale Watch*; by Ada and Frank Graham; illus. by D. D. Tyler. Delacorte, 1978. 77-20532. 120p. Trade ed. \$6.95; Library ed. \$6.46 net.

R
5-8 An excellent survey of the dwindling whale population of the oceans describes both the intensive slaughter and the inadequate protective legislation that have led many conservation groups to protest the killing of whales. The Grahams discuss the various kinds of baleen and toothed whales, including their physical differences, habits and habitats, reproductive patterns and care of young; they also describe whales in captivity and some of the information that has been gained by research scientists working with these mammals. The illustrations are excellent; a list of sources and an index are appended to a text that is well written and nicely organized.

Grimes, Nikki. *Something on My Mind*; illus. by Tom Feelings. Dial, 1978. 77-86266. 28p. Trade ed. \$7.50; Library ed. \$7.28 net.

R
3-5 As the book's jacket makes clear, the black and white drawings of black children by Feelings were used by Grimes as bases for prose poems that interpret the pictures. The drawings are sensitive portraits, some beautifully shaded and soft, others looking like deft, unfinished sketches. The poems vary in depth and treatment, some fragmentary and others imbued with poignant emotion; all are serious, some reflecting the black experience and others—most of the selections—capturing universal longings or reactions of childhood.

Hancock, Sibyl. *Theodore Roosevelt*; illus. by Joseph Ciardiello. Putnam, 1978. 77-22614. 61p. (See and Read Books) \$4.49.

Ad
2-3 Although this doesn't have the humor or the vitality of Monjo's *The One Bad Thing About Father*, which is for the same group of readers, it gives more information about Theodore Roosevelt's early life. The large print and the good balance in coverage make the book useful, but it is weakened by a consistently adulatory note.

Hautzig, Deborah. *Hey Dollface*. Greenwillow, 1978. 78-54685. 151p. Trade ed. \$6.95; Library ed. \$6.67 net.

R
7-9 Valerie, who tells the story, had met Chloe when they became students at a private school for adolescent girls in Manhattan. Val is interested in boys, but not ready for a sexual relationship; she is puzzled and upset by the discovery that there are elements of sexual excitement in her feeling for Chloe, who has become her best friend. Other aspects of Val's life are included, but not quite enough to give balance to a book that is more a development of a relationship than a development of action. It's capably written, and it explores in honest fashion the confused turbulence of the adolescent who, physically aroused, feels unsure of her sex role. What Val and Chloe, in a frank discussion, decide is that they are not lesbian; they feel that they simply share a love that includes a physical component. "We don't have to fit into any slots," says Chloe, "so let's stop trying."

Highwater, Jamake. *Many Smokes, Many Moons. A Chronology of American Indian History Through Indian Art*. Lippincott, 1978. 77-17475. 128p. illus. \$8.95.

Ad
6- Comments of varying lengths (many as brief as four or five lines of print) follow a chronological arrangement in giving an account of the tribes of the Americas. While this ambitious undertaking is fairly successful as an overview, it is rather choppy reading, of necessity giving a collage effect, since the text may move from "1802 A.D. A federal law was passed controlling the vending of liquor to Indians; Congress conferred the power to enforce this law on the President," to a second entry for the

same year (also a Congressional action) to "1805 A.D. Carrying her infant, Sacajawea, a young Lemhi Shoshone Indian woman, guided the Lewis and Clark expedition . . ." Although there is certainly some discussion of art forms in the entries, many have no mention of Indian art, which is especially disappointing because Highwater makes so trenchant a statement about cultural viewpoints as reflected in art in his excellent prefatory remarks. Photographs of art forms are plentiful but not profuse. A selected bibliography, an index, and several charts are included.

Hoban, Russell C. *Arthur's New Power*; illus. by Byron Barton. T. Y. Crowell, 1978. 77-11550. 39p. Trade ed. \$5.95; Library ed. \$5.79 net.

R
K-3 Remember Arthur, who had *Dinner at Alberta's*? Arthur's into guitar-playing now, but when his Dracula Hi-Vamp amplifier is added to the other electrical gadgets, the fuse blows. The family tries to get along without plugging in anything, but they tire of going out for Chinese food just because the stove doesn't work. Anyway, there's a power cut and the waiter brings a candle. This amusing thrust at the electronic age ends with Arthur's discovery that he can play the guitar without plugging it into anything. Marshall's illustrations aren't his best, but they are adequate, and the story has enough humor and pace to stand on its own.

Hunt, Morton. *Gay: What You Should Know about Homosexuality*. Farrar, 1977. 77-76806. 210p. \$7.95.

R
9-12 Candid, comprehensive, and objective, Hunt's survey of homosexuality includes historical material, legal aspects, knowledge gained by scientific research, and many statements by gays on their attitudes and experiences. Hunt describes the many kinds of gay relationships, the ways in which gays satisfy each other physically or emotionally, and the theories of what causes homosexuality. In discussing relationships between gays and straights, he points out changing societal attitudes; while most straights in most countries are hostile in varying degrees, and their stance is reflected in legal, social, and professional discrimination, there is more acceptance by younger adults who are straight, and more awareness—due to research—of the broad range of homosexualities and of the fact that increasing numbers of gays have proudly declared themselves. Concluding with an account of a fully accepting relationship between a heterosexual couple and a homosexual couple, he concludes "And that's how it may come to be, between straights and gays, some day—perhaps even in your time." Notes on sources, a glossary, and a list of suggested further readings are appended.

Jackson, Reginald Martinez. *Reggie Jackson's Scrapbook*; ed. by Robert Kraus; illus. with photographs. Windmill/Dutton, 1978. 78-2276. 120p. Hardbound \$9.95; Paperback \$5.95.

Ad
4-6 With photographs on almost every oversize page, this is in scrapbook format, with Jackson's comments briefly describing the first part of his life and focusing on his professional career. Newspaper headlines are used liberally throughout the book; a schedule of the 1977 season and a statistics chart on Jackson are included. The writing is breezy and slangy; while the text is fragmented, it will appeal to baseball buffs who enjoy a behind-the-scenes (if not objective) viewpoint.

Kahn, Joan. *Hi, Jock, Run around the Block*; illus. by Whitney Darrow, Jr. Harper, 1978. 77-11847. 24p. Trade ed. \$5.95; Library ed. \$5.79 net.

In a rhyming text, its bounce echoed by the vigorous cartoon-style illustrations, a small boy describes what he sees as he dashes around the block and is greeted at his

own door by a happily waving mother. It begins, "I looked into a window / and saw a great big bear / and a little man with scissors / who was cutting off his hair," but most of the sights are realistic, and the combination lessens the impact of a book that is not very substantial although it is brisk and mildly amusing.

Ad 3-5 yrs. Keats, Ezra Jack. *The Trip*; written and illus. by Ezra Jack Keats. Greenwillow, 1978. 77-24907. 32p. Trade ed. \$7.95; Library ed. \$7.35 net.

Keats uses colorful paint and collage pictures attractively to eke out a minimal text about a lonely child's imaginative play, in another story about Louie. He's just moved to a new building where he has not yet made friends; he pretends so vigorously he almost frightens himself, and realizes that the "Trick or Treat" he's imagining is real. His mother says she'll help him on with his costume and—in a quite abrupt ending—he emerges to join other children.

Lapp, Eleanor J. *In the Morning Mist*; illus. by David Cunningham. Whitman, 1978. 77-28442. 29p. (Self-starter Books) Trade ed. \$4.25; Library ed. \$3.19 net.

R K-3 The quiet monologue of a small boy going fishing with grandfather conveys details of the rural setting and the beauty of the early morning stillness before the sun appears. It is the paintings, however, that convey the special quality of pearly, hushed, grey-white mist and the contrast of a bright salamander or a leaping trout. There may be too little action for some children, but for those that respond to natural beauty, it's an effective fragment.

Laycock, George. *Beyond the Arctic Circle*. Four Winds, 1978. 77-15844. 116p. illus. \$7.95.

R 5-9 Laycock's text is informal and multi-faceted, covering geological, biological, sociological, and historical aspects of the arctic region. He describes the traditional lifestyle of the Eskimo peoples and the ways in which it has changed with the advent of white settlers and their technology and industries; he gives the historical background of European exploration; he describes the plants and animals of the region and the impact of industrial development and the changes in hunting patterns on the wildlife. Throughout the text, the author emphasizes the need for conservation and for preservation of ecological balance. Several personal anecdotes are included, and the photographs are of good quality and well placed. The glossary of Eskimo terms is not impressive, including some words that are found in the index and some that are not; "muktuk" is defined as "whale skin, and Eskimo food," while it is defined in the text as "the favorite layer of fat lying just beneath the skin" of the beluga whale. A bibliography and an index follow the glossary.

Leen, Nina. *Snakes*; written and photographed by Nina Leen. Holt, 1978. 77-13917. 80p. \$6.95.

R 4-7 Although the black and white photographs (on every page) that illustrate the brief paragraphs or captions of the text cannot be used for definitive identification, they are nevertheless superb: sharp, clear pictures, many in sequence and many that are unusual action shots. Leen does not attempt to give a comprehensive survey of snakes as does Simon in *Snakes: The Facts and Folklore*, but she does offer a concise text that gives a great deal of information that is arranged by such functions as habitat, eating habits, skin-shedding, and locomotion, and thereby achieves a fine overview that serves admirably as an introduction, and that demolishes some popularly-held fallacies. A chart that gives ranges, names (common and scientific) and facts about whether each species is venomous or nonvenomous precedes the text, which is followed by a list of suggested further readings and an index.

L'Engle, Madeleine. *A Swiftly Tilting Planet*. Farrar, 1978. 78-9648. 278p. \$6.95.

Ad 6-9 In a third story about Meg and Charles Wallace Murry, there is another struggle between good and evil that plays with the idea of going back in time to make a change that will affect the present. This is more like *A Wind in the Door*, the second book, than it is like *A Wrinkle in Time*: it is very intricate both in structure and in drawing upon a diversity of elements. The story begins with Meg married to an absent Calvin, at a Thanksgiving dinner at which Calvin's unfriendly mother, Mrs. O'Keefe, is a guest. When Mr. Murry gets a telephone call from the White House indicating that there is one day left to avert a war, Mrs. O'Keefe quotes a strange rune. The war is threatened by "Mad Dog" Branzillo, leader of the fictional country of Vespugia. Calvin goes off in time to avert tragedy, riding a unicorn, beset by his old enemies the Echthroi, slipping in and out of other people to effect the "might-have-been" that will change destiny. Periodically there are scenes of Meg "kything" or communing with her absent brother, and what emerges is a staccato pattern of generations of brothers' feuds among the native American and Welsh descendants of settlers in North and South America. Alas, for all the brilliant writing and imaginative concepts L'Engle offers, the structure of time-warps and returns to the present and the convolutions of repeated patterns of conflict (often with the same personal names, or variations of them) weaken a book that is just a bit too complex to achieve its high potential.

Little, Lessie Jones. *I Can Do It by Myself*; by Lessie Jones Little and Eloise Greenfield; illus. by Carole Byard. T. Y. Crowell, 1978. 77-11554. 38p. Trade ed. \$6.95; Library ed. \$6.79 net.

R K-2 Adult readers-aloud may smile sympathetically, but this is written from a child's viewpoint, and small listeners are likely to take seriously the obstacles in Donny's path as he makes a bid for independence. It's Mama's birthday, and Donny knows just the right plant he can get for his precious dollar. His older brother teases and offers to come with him, his mother is a bit apprehensive about his going off alone, and the assistant in the flower shop is rude. The owner of the shop, however, treats his small customer with grave courtesy, and Donny goes off to face the biggest obstacle of all, a barking dog that frightens him. When he gets home—what satisfaction he feels at Mama's joy and what pride, as he says to his brother, "See? I told you I could do it by myself." Children can satisfy vicariously their need for achievement in a nicely told story about a black child; the illustrations are sketchy and scribbly but vigorous.

Liss, Howard. *Fishing Talk for Beginners*; illus. by Leonard Cole. Messner, 1978. 77-25258. 96p. \$7.29.

Ad 5- Alphabetically arranged, the text gives information on kinds of fish, terms used in fishing, equipment, techniques, special clothing, cooking fish, and occasional odd bits such as Isaak Walton, lily pads, or dog days. The illustrations are well placed and informative, and the book gives many facts about the sport, although the arrangement of material means that a beginner cannot find needed information about equipment or techniques in one location.

Lowry, Lois. *Find a Stranger, Say Goodbye*. Houghton, 1978. 78-10204. 187p. \$6.95.

R 6-9 Natalie knows she was adopted as an infant, and she loves her sister and parents dearly. There are no problems in her life; she's been accepted at college, looks forward to medical school, accepts the fact that she and her boyfriend will be parted

for most of their college years. Her parents are dismayed when she firmly insists that she wants to find her natural mother, but they make it easy for her, even giving her money to travel in order to pursue her goal. It takes several weekends of journeys and telephone calls, but Natalie finds her mother. There's no high drama; her mother had been fifteen when she became pregnant, and she's now married and has two small boys. She's friendly, she's beautiful, Natalie is relieved to have the mystery ended, but there is no comparison between the satisfying of curiosity and the deep, satisfying love for the family that is truly hers. Not an unusual plot, but Lowry gives it depth and poignancy in a story that has perception and sensitivity but no sentimentality.

MacKellar, William. *The Witch of Glen Gowrie*; illus. by Ted Lewin. Dodd, 1978. 77-16864. 143p. \$5.95.

Ad 5-6 While MacKellar's story of contemporary Scotland has some strong qualities, it doesn't quite fuse the realistic and supernatural elements, and it may be limited in appeal because things happen around the protagonist, young Gavin, rather than his playing an active role. Gavin didn't believe in witches, yet he found something uncanny about the way old Meg Leckie had with animals—and when she disappeared, there were rumors that some young girl in old-fashioned clothing had been seen, and Gavin himself found a piece of jewelry she always wore. The strengths of the story are in the practiced style, the evocative setting, and the characters, not drawn in depth but drawn distinctively.

O'Connor, Vincent F. *Mathematics in the Kitchen*; illus. by Dennis Evans. Raintree, 1978. 77-19160. 30p. \$5.49.

NR 1-3 The author, a specialist in mathematics curriculum, introduces a great number of concepts in a text that consists primarily of paired statements-and-questions. Examples: "We measure things when we bake. What has a mass of $\frac{1}{2}$ kilogram?" or "Count the blue pans in the picture. How many red pans do you see?" Full color pictures, labelled, give the very obvious answers to these and other questions. Relating mathematical concepts to familiar objects and processes may provide good learning experiences, but here the procedure is weakened by the fact that the answers take no thought but simply require visual identification, and by the fact that so many concepts are introduced: size, color, shape, mass, numbers, sets, comparison, measurement, etc.

O'Hare, Colette, comp. *What Do You Feed Your Donkey On? Rhymes from a Belfast Childhood*; illus. by Jenny Rodwell. Collins, 1978. 77-17155. 32p. Trade ed. \$6.95; Library ed. \$6.91 net.

Ad K-3 Like children's street games and chants everywhere, these have the lilt and rhyme that make such traditional rhymes a part of the folk literature. Some are distinctively regional, like "Holy Mary, Mother of God / Pray for me and Tommy Todd / I'm a Fenian and he's a Prod / Holy Mary, Mother of God." Some may be difficult for children in the United States to understand: "There was an old woman who lived in a lamp / She had no room to beetle her champ . . ." or "Our Queen can ate a hard bap . . ." or "Did you treat your Mary Ann / To some dulse and yellowman . . ." although there is a section of notes that explains such terminology. The illustrations, using a version of point technique, are busy and cozy. This may be of more interest to adult students of folklore than to children.

Paige, David. *Behind the Scenes at the Zoo*; illus. with photographs by Roger Ruhlin. Whitman, 1978. 77-22214. 48p. Trade ed. \$6.25; Library ed. \$4.69 net.

Ad 4-5 Like Johnson's *Zoos of Today* and Perry's *Zoos*, this covers the feeding and care of zoo creatures, their health and housing, the way that animals are obtained and delivered, and facts about the zoo staff. Reading ease is hampered by the fact that the pages, already broken into two columns, are further crowded by boldface topic headings. The writing style is adequate, but the book lacks the immediacy of Scott's *City of Birds and Beasts*, which goes through a typical day at a zoo. The book contains material about all aspects of today's zoos, although lack of an index makes the information less accessible. A glossary is appended.

Silverstein, Alvin. *So You're Getting Braces: A Guide to Orthodontics*; written and photographed by Alvin and Virginia B. Silverstein; illus. by Barbara Remington. Lippincott, 1978. 77-16588. 112p. Hardbound \$6.95; Paperback \$3.95.

R 5-9 With increasing numbers of young people experiencing orthodontic therapy, there should be widespread (no pun intended) interest in a book that has been made as informal as is consistent with the subject matter. This is in part due to an occasional humorous remark and in part to the cheerful faces, in many photographs, of the three Silverstein children, all of whom have gone through or are still coping with corrective treatment. The text describes the structure of teeth and jaws, the ways they change, the causes and varieties of malformation, and the devices used in orthodontics and how they work. A crisp text gives useful facts and sensible advice about cooperation, dental hygiene, and care of orthodontic devices. Sources of further information and an index are included.

Smith, Doris Buchanan. *Dreams & Drummers*. T. Y. Crowell, 1978. 192p. Trade ed. \$6.95; Library ed. \$6.79 net.

Ad 6-8 Although this story of fifteen-year-old Stephanie has several threads that provide continuity, it lacks a strong story line. Stephanie has always had an easy time and been successful; she's first chair in the drum section, her science fair entry has been lauded, she gets on well with her family and friends. There isn't anything wrong, but Stephanie begins to wonder if there ought to be. Should she be more adventurous? She tries dating and realizes that she's isn't ready for it although other girls her age are; she adjusts rather easily when she's challenged for first place by another drummer and loses. Stephanie's a pleasant character at a watershed point, but there's no excitement in her story; Smith supplies other problems (an older brother who runs away, an overprotected friend who takes her first steps toward independence) that give the book some vitality, but they don't quite compensate for the fact that most of Stephanie's conflict (and resolution) is internal. Smith has good style and solidly-constructed characters, particularly in Stephanie's two best friends, the jaunty black Easter and the dull but nice, overprotected Mary.

Snyder, Carol. *Ike and Mama and the Once-a-year Suit*; illus. by Charles Robinson. Coward, 1978. 77-21429. 47p. \$5.95.

Ad 3-5 It wasn't just Ike that Mama took shopping; since she was known as a shrewd shopper, she also took other boys. Money was scarce in the Bronx in 1918, and all the boys' mothers trusted Mama to get the best suit she could for what they could afford. Most of the story consists of the bargaining that goes on between Mama and the shopkeeper, with a brief ending in which Ike, who has been despondent because he's sure that Mama didn't pick the one suit he wanted, is delighted to find that's the very one she wheedled out of the man who'd agreed that he'd throw in one free suit if

Mama bought thirteen suits at five dollars each. There's some humor in the writing, some stereotyping in the depiction of Mama, and some color in the period setting. How many readers will find a story about shopping interesting is a moot point.

Steele, Mary Q., ed. *The Fifth Day*; illus. by Janina Domanska. Greenwillow, 1978. 77-26143. 77p. Trade ed. \$6.95; Library ed. \$6.43 net.

Ad 6- Steele has chosen poems concerning those things that were present at the end of the fifth day of creation. Some of her own poems are included in this pleasant, conservative anthology along with poems by Rossetti, Shelley, Roethke, Hardy, Huxley, Dickinson, and other British and American poets. There are poems of stars and seasons, snowflakes and roses, but chiefly of the creatures of land, sea, and air—save for mammalia. Author, title, and first line indexes are included.

Stevens, Carla. *Insect Pets: Catching and Caring for Them*; illus. by Karl W. Stuecklen. Greenwillow, 1978. 77-9940. 96p. (Read-alone Books) Trade ed. \$5.95; Library ed. \$5.49 net.

R 1-3 An excellent first book on insects for beginning independent readers is simply written, logically arranged, and effective in stimulating curiosity and careful observation. Stevens makes clear, throughout the book, that collectors should treat insects with consideration and she includes safety warnings (for the collector) when needed. After some introductory remarks, the material is arranged by individual insects; in each case, the insect is described, the method for catching it and the materials needed are explained, and a section on "Finding Out More About . . ." discusses experiments (some open-ended, all harmless for the insect) that will give more facts than can be obtained by cursory examination. A life-span chart and an index are appended.

Stevenson, James. *The Worst Person in the World*; written and illus. by James Stevenson. Greenwillow, 1978. 77-22141. 30p. Trade ed. \$6.95; Library ed. \$6.43 net.

Ad K-2 Scrooge lives again, and reforms again, in Stevenson's sour "worst person," as he's called (sometimes it's just "worst") in a blithe if predictable story illustrated by cartoon-style drawings. An elderly grouch, "worst," lives in a messy house, eats lemons for breakfast, breaks flowers with his cane when he goes out for walks. As for children, he hates 'em. Along comes a pastel, dappled monster (call me "Ugly") who simply moves in on worst, persists in cleaning the house, even decorating it for a party. When worst rebels, Ugly and the young guests go off to play, and THEN the worst realizes how pleasant the house had been and how nice the happy voices had sounded, and he calls them all back in, quick, before the ice cream melts. Not the sturdiest of plots or the most original concept, but the style is jaunty and the pictures amusing.

Taylor, Mark. *The Case of the Missing Kittens*; illus. by Graham Booth. Atheneum, 1978. 78-4908. 46p. \$7.95.

Ad 3-6 yrs. When the family cat, legs injured by a car, can't go to her kittens, everybody worries; the dog, Angus, hearing the family's conversation, goes off on his own to find the missing kittens. After several false leads, he finally finds the three frightened kittens being taunted by a rat in the basement of a deserted house, and he rescues them. The family wonders how the kittens got under the bushes near the old house, but detective Angus divulges nothing. Amiable but overextended, the story has the appeals of the animal characters and the satisfaction of a quest fulfilled, but the story seems padded by incidents (Angus encounters a muskrat, Angus encounters a skunk)

that slow the pace. The writing is sedate, with what humor there is being in the situation rather than the writing.

Taylor, Sydney. *Ella of All-of-a-Kind Family*; illus. by Gail Owens. Dutton, 1978. 77-26991. 133p. \$7.95.

Ad A sequel to Taylor's earlier books about a Jewish family in New York in the 1900's.
4-6 Now World War I has ended and Ella, the oldest daughter, is eighteen. She's happy because her Jules has come home safe after his military service, but a bit troubled because her chance for a career as a singer conflicts with plans to be with Jules. After one tour as part of a song-and-dance act in vaudeville, Ella decides it's not for her; she will sing in her vocal teacher's choral group and enjoy being a gifted amateur and Jules' wife. The family scenes in the story have the same warmth that made the earlier books popular, but with the focus on Ella in this story, chapters about other members of the family simply halt the main story line.

Tobias, Tobi. *At the Beach*; illus. by Gloria Singer. McKay, 1978. 77-014912. 26p. \$5.95.

Ad Softly executed, almost photographic black and white drawings illustrate a first
3-6 person text that describes a child's day at the seashore. The little girl wakes, has
yrs. breakfast, plays in the garden until it's time to go down to the beach with her brother and their parents. They swim, picnic, rest, and play; they go home, shower, have dinner—and then it's bedtime. Simply told, but there is a paucity of action in the story and of vitality in the writing, although the book does convey a sense of the child's content in a peaceful, sunny day and the security of her family.

Tresselt, Alvin R. *What Did You Leave Behind?* illus. by Roger Duvoisin. Lothrop, 1978. 77-90604. 31p. Trade ed. \$6.95; Library ed. \$6.43 net.

R Both members of a familiar team are at their best here, Duvoisin's brilliant colors
K-3 and skilled compositions especially effective in outdoor scenes, and Tresselt's clear, poetic text evocative. In a series of settings (the beach, a parade, a winter's day) Tresselt reminds children that one retains more than the physical evidence of beauty or pleasure, that in addition to the snow, or sand, or wildflowers, or a balloon, one remembers "the hot scent of wild roses, the cool tingle of the salt spray" . . . the music echoing in your ears . . . the sound of marching feet . . . the sunlight coming down all speckled through the new green of young leaves. A pleasure to look at, the book encourages, with no didacticism, the joy of heightened observation.

Van de Wetering, Janwillem. *Little Owl; An Eightfold Buddhist Admonition*; illus. by Marc Brown. Houghton, 1978. 77-27452. 64p. \$6.95.

Ad A Zen disciple, the author has based eight short stories on the Buddhist Eightfold
3-4 Path that is intended to lead the believer to complete enlightenment: Right Insight, Right Intentions, Right Talking, Right Action, Right Livelihood, Right Effort, Right Awareness, and Right Meditation. In the first story, for example, Little Owl tries to explain to a boar that one must know why things are done if one wants to be wise; the boar knocks him down. To comfort him, his mother tells him a story—and that leads to the tale of a koala bear who climbs a tree to preach Right Intentions, falls out, and is comforted by his mother, who tells him a story . . . and so on. The purpose may be serious, but the stories are told in a light style. The device becomes a bit repetitive, but not too burdensome; the illustrations are rather somber and page-filling, emphasizing textural contrast.

Van Woerkom, Dorothy, ad. *Alexandra the Rock-Eater; An Old Rumanian Tale*; illus. by Rosekrans Hoffman. Knopf, 1978. 77-13778. 27p. Trade ed. \$6.95; Library ed. \$6.99 net.

R
K-3 In an entertaining retelling of a Rumanian variation on a favorite folktale theme, Van Woerkom describes Alexandra's outwitting of a young dragon and his mother. The familiar device: convincing the dragon of her terrible might by, for example, squeezing a cheese and claiming she's squeezing buttermilk from a stone. Our heroine has sought the dragon because a shepherd has promised her animals if she'll get rid of the predatory dragon. And why does she need animals? Because she has one hundred hungry children, all magic results of having wished for them. Alexandra's tricks should amuse readers and Hoffman's freshly imaginative paintings intrigue them, but the strength of the book is primarily in Van Woerkom's yeasty style.

Wagner, Jenny. *John Brown, Rose and the Midnight Cat*; illus. by Ron Brooks. Bradbury, 1978. 77-76836. 30p. \$7.95.

R
3-6
yrs. Rose is a placid, gentle elderly widow and John Brown her very large dog, and they are happily self-sufficient. John Brown takes very good care of Rose, sitting with her indoors or out, as the weather dictates, and looking after her in every other way he can. When Rose spies a cat in the garden, JB insists there isn't one there; when she puts out saucers of milk, he secretly tips them over. Then Rose takes to her bed and a worried JB finally asks her if the midnight cat will make her feel better. Yes it will; and the cat comes in, settles down, and purrs. The subdued pictures have marvelous textural variety and use of line; the understatement of the text, nicely echoed by the pictures, makes it even funnier that there is dialogue between Rose and JB. Perhaps the most appealing quality of the story, however, is the pervasive but not cloying affection.

Waldron, Ann. *Scaredy Cat*. Dutton, 1978. 77-17304. 107p. \$7.50.

R
4-5 In a first-person story set in Alabama during the Depression Era, three things color ten-year-old Jane's life: one is the financial miasma of the period; one is her secret fear of being kidnapped, a fear inspired by the Lindbergh kidnapping; and the third is the warm love of the many members of an extended and extensive family. The text is anecdotal, however, and a large part of it is designed to inform Jane that other children have fears, too, although they differ from her own: one girl is afraid of snakes, another of ghosts. Locked in a barn by a man who's running a still, Jane is convinced she's being held for ransom; although she learns that it is unlikely that she'd ever be kidnapped, since her family has no wealth, Jane's doughty escape is no less satisfying even though it wasn't really the kidnapping she had thought. The writing is smooth and the dialogue sounds natural in this story which is less impressive for its plot and structure than for its warmth and its period details.

Walt Disney Productions. *The Detective Book*. Random House, 1978. 77-74463. 61p. illus. Trade ed. \$3.95; Library ed. \$4.99 net.

NR
3-5 Most of the book is devoted to a compressed version of Kästner's *Emil and the Detectives*, although the author is nowhere given credit. This is followed by an article on taking fingerprints; by an account of a Prussian nobleman's attempted escape from prison two centuries ago, a narrative unsullied by the activities of a detective; by a cartoon-illustrated, pedestrian Mickey Mouse detective story; and by a four-page article on moles. A mediocre hodgepodge.

Wise, William. *Monsters of North America*; illus. by Ben F. Stahl. Putnam, 1978. 75-23109. 47p. (See and Read Books) \$5.29.

M
2-3 Wise describes some of the monstrous creatures that have been reported on the North American continent, including some that have become part of Native American lore. While he is careful to make clear that such creatures as the Missouri Monster and the Piasa birds are based on hearsay, with no corroborative evidence, he begins the last page by stating that "Perhaps someday a Big Foot will be captured . . . so that scientists can examine it . . ." which might be taken as an implication that this monster actually does exist. The text moves briskly but at a superficial level and includes two accounts of monsters invented as jokes by Benjamin Franklin and by James Audubon. A patchwork text has somber, dramatic illustrations.

Wittman, Sally. *Pelly and Peak*; written and illus. by Sally Wittman. Harper, 1978. 77-11833. 64p. (I Can Read Books) Trade ed. \$4.95; Library ed. \$4.79 net.

A d
1-2 Two friends, a pelican and a peacock, have small adventures and demonstrate some of the pleasures of friendship in a book for beginning independent readers. The book contains four very short stories, simply written, in large type. In one, the two play a guessing game that focuses on some letter sounds; in another they discover that birds—like people—vary in their abilities; in a third, they play around with the idea of upside-down, making an upside-down cake by turning the stove over; in the fourth, Pelly makes a cuckoo-clock for Peak's birthday, playing the role of the cuckoo himself. Lightweight, but it's good reading practice and the entertaining stories have pithy moments.

Wolitzer, Hilma. *Toby Lived Here*. Farrar, 1978. 78-4550. 147p. \$6.95.

R
5-7 Toby and her younger sister Anne are sent to stay with foster parents, the Selwyns, when their widowed mother has a nervous breakdown. Anne accepts the Selwyn's quiet affection easily, but Toby is determined not to like them, not to adjust, not to let friends at her new school know that she is staying in a foster home or that her mother is emotionally ill. But it comes out—and Toby finds that her friends feel only sympathy. She had been intrigued by the fact that a previous foster child had carved her name on a table; later she met and loved that same person, now an adult. She couldn't understand the fact that all her former foster children called Mrs. Selwyn "Mother." Yet when Toby's mother recovered, and she knew she had to leave the Selwyn house, Toby added her carving: "Toby Lived Here." She no longer rejected the Selwyns or pretended that this had not, for a time, been her home. This hasn't the dramatic impact of Paterson's development of a similar situation in *The Great Gilly Hopkins*, but it's a solidly constructed story that's often touching without being bathetic; the characters and dialogue are convincing, the outcome realistic, as Toby accepts—reluctantly—the fact that she can't keep the now-acknowledged security of the Selwyn home and also go back to Brooklyn and Mother.

Wolkstein, Diane, comp. *The Magic Orange Tree and Other Haitian Folktales*; illus. by Elsa Henriquez. Knopf, 1978. 77-15003. 212p. Trade ed. \$6.95; Library ed. \$6.99 net.

R
5-
* This collection of tales gathered in Haiti by a noted storyteller is distinguished for its humor, its variety, and the sense of relish that Wolkstein conveys without coming between reader and story by commenting. Although the stories were collected as heard, only a skilled storyteller could transcribe them with such fidelity to the oral tradition. The stories have local color, flavorful dialogue, and a pervasive awareness of magic in daily life. Each tale is prefaced by Wolkstein's notes on the circumstances in which the story was told, and a section at the close of the book gives musical

notation for songs used within the stories. The book may also be used for reading aloud to a younger audience.

Yolen, Jane H., comp. *Shape Shifters; Fantasy and Science Fiction Tales about Humans Who Can Change Their Shapes*. Seabury, 1978. 77-13646. 182p. \$8.95.

Ad
7- Twelve stories are included in an anthology in which the selections have some variation of style and complexity; some are as well-known as Van Vogt's "The Enchanted Village," some as slow-paced as the selection from Kafka's *Metamorphosis* and some as brief and poignant as Phyllis MacLennan's "The Magic White Horse with His Heart in His Mouth." Some of the selections are new, one of them the compiler's "Johanna." The editorial notes that preface each selection give a page or less of comment on the particular shape of the creature in the story, but occasionally they rob the story of its full impact. A useful, but not outstanding, collection.

Zindel, Paul. *The Undertaker's Gone Bananas*. Harper, 1978. 256p. Trade ed. \$6.95; Library ed. \$6.79 net.

Ad
6-9 There is a close friendship between Bobby, clever and unpopular, and Lauri, beset by a spectrum of fears; they need each other emotionally although they are not having a love affair—not that Lauri doesn't think about it. What they become involved in is an investigation, instigated by Bobby's suspicions about the new tenant in their building, into murder. Bobby is sure he has seen (by peeking around a balcony partition) the undertaker, Mr. Hulka, murder his wife. The police are called: no body, and a very much alive Mrs. Hulka. Bobby persists and, endangering his own life, follows Hulka from the apartment building to his business place and, after hiding in a coffin, back home and into a car chase that leads to a crash—and a corpse that Hulka's concealed in a rug. Zindel's characters and his writing style go a long way toward compensating for the lurid plot—but not quite far enough.

READING FOR LIBRARIANS

To order any of the items listed below, please write directly to the publisher of the item, not to the BULLETIN of the Center for Children's Books.

Billington, Elizabeth, ed. *The Randolph Caldecott Treasury*. Warne, 1978. 288p. \$25 until Dec. 31, 1978; \$30 thereafter.

Children's Book Council. For a brochure describing materials available for Children's Book Week, Nov. 13-19, write CBC, 67 Irving Place, N.Y. NY 10003. Send stamped, self-addressed envelope marked "ATTN: BW Brochure."

Dillon, David. "Perspectives: David McCord." *Language Arts*, March, 1978.

Donelson, Ken. "The Trouble with 'Read Only the Very Best'." *Media & Methods*, March, 1978.

Donovan, John. "American Dispatch." *Signal*, May, 1978, #26.

Kirkpatrick, Daniel, ed. *Twentieth-Century Children's Writers*. St. Martin's, 1978. 1507p. \$40.

Moray, Geraldine. "What Does Research Say About the Reading Interests of Children in the Intermediate Grades?" *The Reading Teacher*, April, 1978.

Ofek, Uriel. "May Hill Arbuthnot Honor Lecture: Tom and Laura From Right to Left: American Children's Books Experienced by Young Hebrew Readers." *Top of the News*, Spring, 1978.

Pellowski, Anne. *The World of Storytelling*. Bowker, 1977. 250p. \$14.95.

Renfro, Nancy. *A Puppet Corner in Every Library*. Nancy Renfro Studios, 1978. 110p. paper. \$7.95. No library discounts. Order from NRS, 1117 W. 9th St., Austin, TX 78703.

Richardson, Carmen. "Rediscovering the Center in Children's Literature." *Language Arts*, February, 1978.

Van Orden, Phyllis, and Lois Winkel, ed. *Elementary School Library Collection*, 11th ed. Bro-Dart Foundation, 1977. \$32.95.

Wooldridge, Connie. "Masquerading as Realism: Child Abuse in Juvenile Novels." *School Library Journal*, March, 1978.

